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There is also a mistaken idea that there are various kinds of art each occupying its own little field neatly picketed; that there is certain art which is beneath the dignity of artists and must therefore be left to artisans, who in truth at the present time either do not exist or have very little standing. Such was not the case at the time of the highest art achievement. The result is that the architect himself is hampered and disconcerted again and again by the incompetency, if not the non-existence, of capable craftsmen to carry out his ideas and designs.

The root of the evil, according to the report of the Committee on Education of which Mr. Ralph Adams Cram is chairman, is in the present system of education. Again the need of vocational training, of proper instruction in industrial art, is strongly emphasized. Skilled workmen never before commanded such high wages, and yet, in but few places in this country is industrial training to be had. Constructive art is essentially healthy, and if we wish to live as an art producing as well as an art loving nation we must see to it that the present defect is remedied by every reasonable means and as rapidly as possible.

NOTES

In the annual report of the Standing Committee on Education of the American Institute of Architects read at the recent convention in Washington the following gratifying reference was made to the work of the American Federation of Arts:

"Among the various agencies making toward the education of the public rather than the profession none is more efficient than the American Federation of Arts; its activities are numerous, its enthusiasm infectious, and we earnestly bespeak for it the unanimous support and co-operation of the members of the Institute."

At the close of the Convention, following a brief report by the Secretary of the Federation on the progress of its work, a resolution was passed authorizing

the Board of Directors of the Institute to recommend to its chapters not only co-operation but affiliation through chapter membership with the American Federation of Arts.

It was also resolved that the Institute should prepare and place in the hands of the Federation for circulation an illustrated lecture on Architecture. Co-operation of this kind is not only gratifying, but very stimulating.

THE A. I. A. CONVENTION

The Allied Arts was made the special subject of consideration at the annual convention of the American Institute of Architects which was held in Washington, December 10th, 11th and 12th. The Committee on the Allied Arts, of which Mr. Thomas R. Kimball, of Omaha, is chairman, reported that "so little evidence of the successful collaborative effort of architect, sculptor and painter was found in recent American architecture that it hesitated to proceed upon the basis that these arts are allied in anything but name." The findings of this committee were that the trouble lay in lack of special education. This conclusion was upheld by the Committee on Education, the report of which rendered by the chairman, Mr. Ralph Adams Cram, set forth with thoroughness and detail the existing conditions with regard to industrial art training in this country, which were justly termed a crying disgrace. No definite remedy was, however, offered.

The three afternoon sessions were given up to addresses, several of which were illustrated with the stereopticon, on the arts allied to architecture, by speakers who had attained eminence in their several professions. On the afternoon of the 10th, Lorado Taft gave an interesting account of "Contemporary Tendencies in Sculpture," showing illustrations of current productions in France, Germany, Italy, Belgium and England; A. Phimister Proctor spoke on "The Relation of Animal Sculpture to Architecture," and Herbert Adams on "The Relation of Sculpture to Landscape and Architecture," with special reference to

the emplacement of monumental works. On the afternoon of the 11th, Edwin Howland Blashfield and C. Howard Walker both spoke on "Mural Painting," Mr. Blashfield treating of the ethical side, the relation of the painter to the architect, and Mr. Walker dealing with the fundamental requirements of the art. On the afternoon of the 12th the papers were on "The Relation of Landscape to Architecture." Among the speakers at the banquet, with which the convention was terminated, were Thomas Nelson Page, Charles L. Hutchinson and Harold A. Caparn.

Mr. Walter Cook, of New York, was re-elected president and Mr. Glenn Brown secretary.

ARTISTIC PAGEANTRY

At the MacDowell Club festival last month, at which the Winter Feasts of all Nations were represented by tableaux, an especial effort was made to provide an atmosphere of artistic truth. It was extremely interesting to observe the result. The people who had the work in charge were either themselves artists or possessed expert knowledge of artistic processes and effects. Their familiarity with the possibilities of line and color gave them a chance in using the human material at their disposal to achieve a pictorial result only less distinguished than could be gained from the more obedient pigment and clay of the painter and sculptor. They could not, of course, eliminate and exaggerate as freely as when their efforts were ruled by choice. They could not be as subjective as in the more abstract forms of art. Their success, nevertheless, was amazing. Mr. Alexander's tableau "The Star of Bethlehem" was obviously the outcome of trained intelligence, and the color harmony was that of the masters. Using the same device as ordinarily is employed in putting a living picture in its frame, he obtained a distinction far above the ordinary by knowing the why and wherefor of beauty in a color scheme. The Egyptian frieze arranged by Charles Slayter and Belle Green was a triumph of expert knowledge. Not only were the

colors rightly placed, the jewels of the right degree of emphasis, the proportions rightly determined, but such detail as the silhouette of a profile against the background was given just the right degree of sharpness. The "Feast of Freyr," arranged by William Laurel Harris, had also this stamp of the inspired archeologist calling into life the buried aspect of the past. Not merely the stage setting but the costumes and physiognomies of the actors carried the audience entirely outside of the present day and made them feel themselves the persons of the play, and the stage before them the one reality.

This was a specimen of the great art of pageantry as it once was practised by the greatest names in the history of art, and as it can still be practised to-day given the opportunity and the demand. As soon as the public realizes what it can get from the most generous class of all society, simply by asking for it, as soon as the artists realize that the public are interested in what they now consider by-products of the esthetic sense, we may hope to regain in our civic and social life something of the splendor of the Renaissance.

E. L. C.

MODEL FARM HOUSES FOR MINNESOTA

The Minnesota State Art Society, of which Mr. Maurice I. Flagg is Director, has formulated a novel and interesting plan to improve the architecture of the farm houses of Minnesota. A competition will be instituted by the Society among all Minnesota architects for designs for a farm house to cost \$3,500, which shall combine utility with beauty. Five hundred dollars will be given in cash prizes besides which there will be a medal and at least one diploma. The prize winning plans are to be the property of the State Art Society, and will be placed at the service of the farm house builders. The judges are to be an architect, a contractor and a farmer. It is stated that there is little but ugliness and paltriness in the farm architecture of Minnesota which in this particular does not differ from other